ART OF TOMORROW

SEVENTIETH FOUNDERS YEAR FESTIVAL

FLORIDA SOUTHERN COLLEGE



BAUER ▪ KANDINSKY ▪ REBAY

EXHIBITION OF NON-OBJECTIVE PAINTING

LAKELAND, FEBRUARY 27, 1955



Frank Lloyd Wright and his visionary friend Dr. Ludd M. Spivey, President of Florida Southern College for thirty years, were co-workers in creating the college's new buildings that comprise the beautiful and unique Frank Lloyd Wright Campus.

FOREWORD

BY PRESIDENT LUDD M. SPIVEY.

FLORIDA SOUTHERN COLLEGE, LAKELAND, FLORIDA.

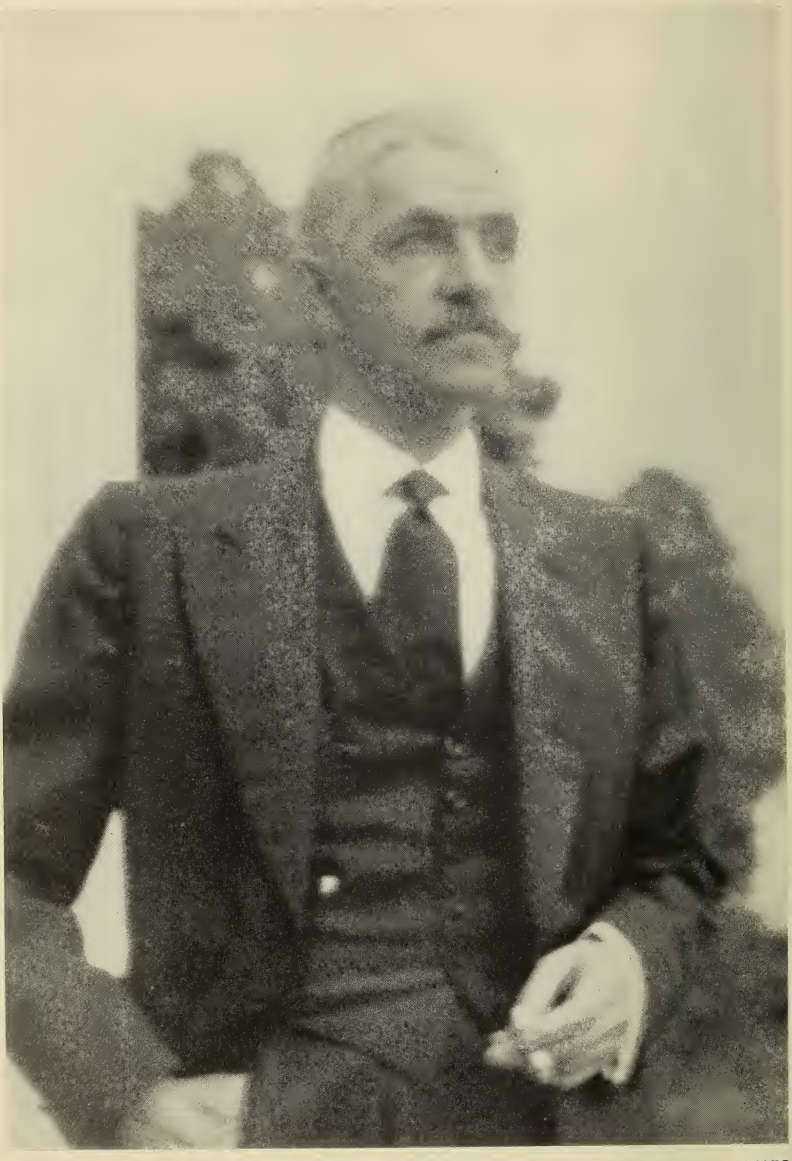
One of the features of our Founders Week Celebration is this wonderful display of non-objective paintings whose character is in keeping with the modern spirit of the architecture of our campus and the life of our people. These paintings are the work of Rudolf Bauer, Wassily Kandinsky, and Hilla Rebay. It is through the generosity of Miss Rebay that this outstanding collection of paintings is displayed here. I extend to her our sincere appreciation as Florida Southern College presents this fine group of non-objective paintings.

Certainly one cannot mention non-objective painting without including the name of Hilla Rebay. Miss Rebay's forceful leadership in museum arrangement and organization, and her astounding versatility as an artist, have combined to make her one of the foremost figures in the world of art today.

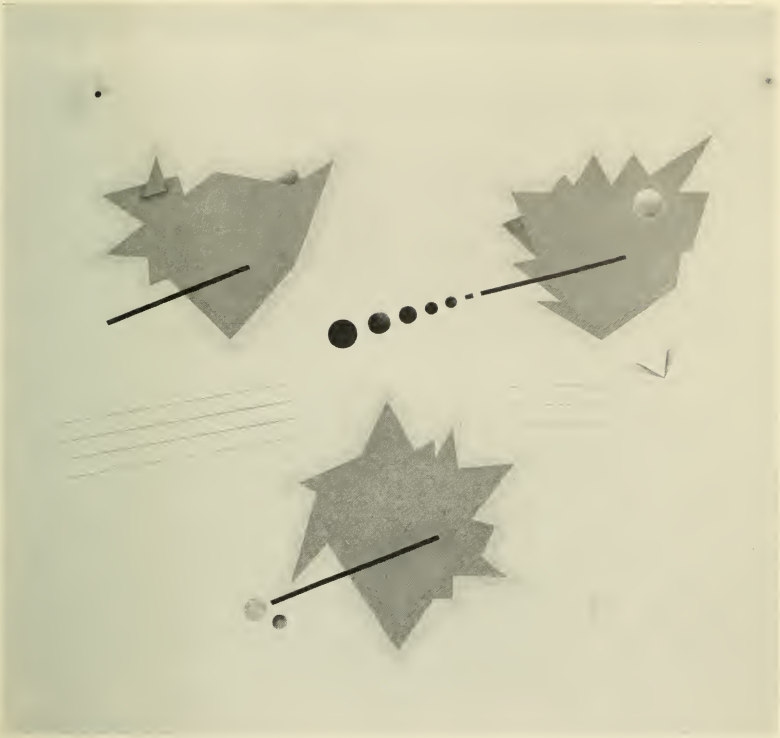
The spirit of Florida Southern College is a composite of the many people who have worked to make it great. For these thirty years I have watched this college grow, and I have marveled at the warm hearts and constructive hands that have moved ahead to build a school that stands as a modern beacon in the world of progressive education. Lofty goals, rich ideals, practical values are part of the spirit of this college. Florida Southern College wants to be part of the souls of its students and patrons through the contributions it makes to their way of life. Intellectual stimuli, abundant and reflective, are part of the great treasure the college offers. Music and art are natural fibers of these valuable gifts to our way of life.



BAUER



RUDOLF BAUER



THREE GREEN FORMS
Oil — 51½ x 50½

RUDOLF BAUER
Rebay Collection

Rudolf Bauer, born in 1889 in Lindenwald, now Poland, of Austrian descent. In 1904, while still in Latin school, his drawings appeared in leading publications. He studied at the Academy of Fine Arts in Berlin from 1906 to 1908. In 1909 he was co-worker with Feininger at the "Ulk" and other such humorous publications in Berlin, Vienna and Stockholm. In 1913 he created his first non-objective paintings. In 1914 he entered the "Sturm" group and helped Herwarth Walden for idealistic reasons. Bauer became the group's most dramatic master. His paintings were shown at the "Sturm" and with Kandinsky's work in many foreign countries, as in the "Glasspalast" and other exhibitions in Berlin between 1918 and 1920. In 1920 he founded the "Krater" group and in 1930 the "Geistreich" in Berlin. He taught and lectured on art, at the "Sturm", at German universities and museums, as well as at Rheinhard's "Volksbuehne." Author of "Die Kosmische Bewegung" in "Expressionismus die Kunstwende", Berlin, 1918; "Manifest der Malerei", Berlin, 1921; "Das Geistreich", Berlin, 1931; and "Eppur si muove", Berlin, 1935. His paintings belong to many European and American collections and museums. Solomon R. Guggenheim commissioned the promised Museum of Non-Objective Painting for his work in New York, which in 1939 was started in interim buildings. Frank Lloyd Wright planned the final building. Bauer lived in New Jersey, U.S.A. from 1940 until his death in 1953, leaving his fortune to the Solomon R. Guggenheim Foundation's Museum of Non-objective Painting in New York, as a voluntary pledge, made in 1940.



WHITE FORM
Oil 46½ x 55 inches

WASSILY KANDINSKY
Rebay Collection

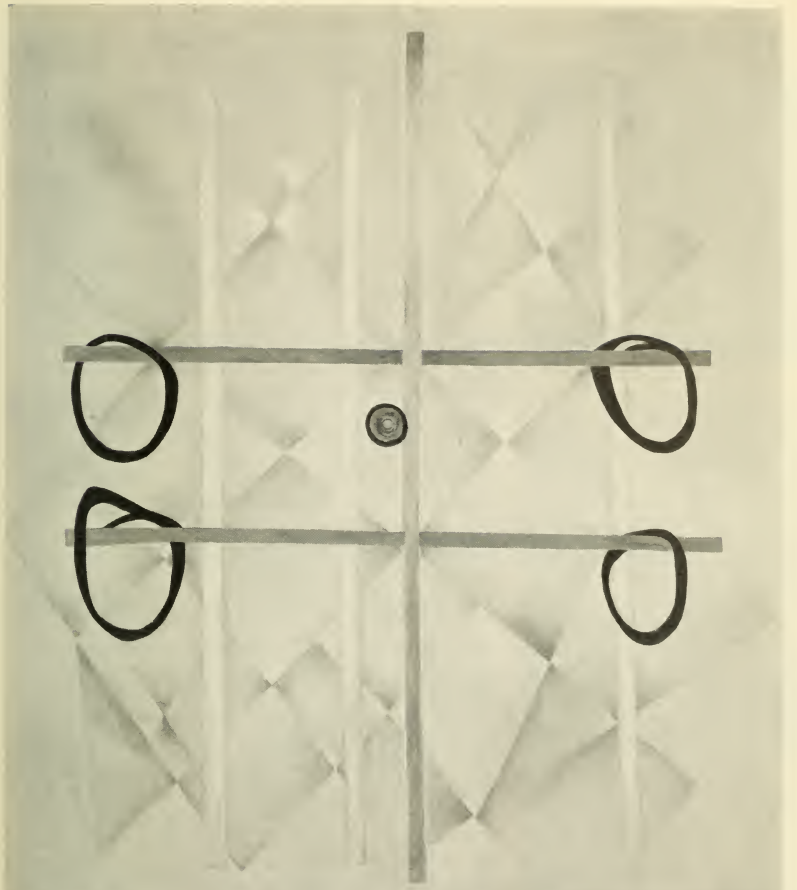
Wassily Kandinsky, born in Moscow, Russia, 1866, graduated in law and economics in 1889. He went to Munich in 1896 to study painting with Azbe and Stuck. From 1902 to 1903 he conducted an art school, then traveled until 1906. He lived in Paris until 1908 and in Munich until 1914. He returned to Moscow in 1922. His first Non-objective painting was completed in 1911. In 1912 he founded the group of "Blaue Reiter", also published a book with the same title. His works were exhibited in the Berlin "Autommne Salon" in 1914 and in the "Sturm", Berlin, 1913-1918, as well as in many foreign countries. In Russia he was teacher at the Beaux Arts School and director of the Museum of Pictorial Culture at Moscow, 1919. In 1922 he returned to Germany, living at Weimar and Dessau until in 1933, he left for Paris, where he died in 1944. His books include: "Ueber das Geistige in der Kunst", Munich, 1912; "Der Blaue Reiter", Munich; "Kleine Welten", Berlin, 1922; and "Punkt und Linie zur Flaeche", Dessau, 1929. He has exhibited in many foreign countries, and is represented in many international museums of art. Kandinsky felt that his greatest period was from 1911 to 1914, under the influence of Gabriele Muenter, and he told Mr. Guggenheim in 1936 that he would never be able to recapture the spontaneity of this lyrical period.



WASSILY KANDINSKY



HILLA REBAY

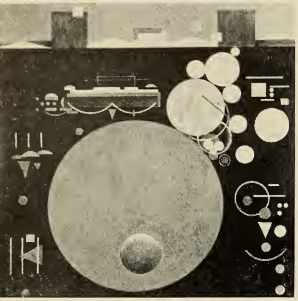


CAPRICCIO
Oil 92 x 145 inches

HILLA REBAY
National Gallery, Rome

Hilla Rebay, von Ehrenwiesen, born in Strasburg, Alsace, lives in Greens Farms, Conn. Director Emeritus Guggenheim Museum, New York. At an early age she studied at the academies of Paris, Duesseldorf and Munich. Her paintings were exhibited at the Salon des Indépendants in Paris in 1913, at the "spring" and "summer" "Secession" in Munich, 1914 and 1915; at the "Freie Secession" in Berlin, 1915; and at the "Sturm" in 1917—as member of the "November Gruppe" Glaspalast Berlin, 1918 and 1919, later (since 1920) member of the "Krater" group. Exhibited at the "Salon des Tuileries" 1932—"Salon d'Automne", 1938 in Paris and at large shows in Italy, Switzerland, France, Germany and America. There she directed the Museum of Non-objective Painting for thirteen years and the art work of Solomon R. Guggenheim Foundation for fifteen years. Her paintings are owned by many international museums, and private collections. She published five large catalogues for the S. R. Guggenheim Foundation and four books on Kandinsky. Her articles include, "Definition of Non-objective Painting", 1936; "The Beauty of Non-objectivity", 1937; "Innovation", Editor Chant Paris, 1937; "Value of Non-objectivity", 1938; "Non-objectivity is the Realm of Spirit", 1939; "The Power of Spiritual Rhythm", 1939.

BAUER PAINTINGS







INTRODUCTION

By DONNA STODDARD, Art Director, FLORIDA SOUTHERN COLLEGE

It is a rare occasion when we can bring our art students together with personalities whose artistic experience has been connected with events that made history, both in Europe and America, and which brings a realization to them of what tremendous change there was possible in the cultural advance of art in the late 19th and first half of the 20th century. And so I feel that it may be of interest to introduce to them Hilla Rebay, who is going to be our guest.

Ever since 1927 members of our art department have been interested in knowing Hilla Rebay and her work. In that year she exhibited in America for the first time with Diego di Rivera in the lovely Worcester Museum. Later my friend Marie Sterner made Hilla Rebay's first one-man show in New York, followed by two shows at the famous Wildenstein gallery, and also saw her large paintings in Paris and in the Museum of Non-objective Painting in New York. Even as a young girl, her life was close to history. In Paris she was called the second Marie Bashkircheff, (the friend of Maupassant,) the highly gifted artist, who died so young; who also as a young girl, earned the title "Petit maître" at the Academy Julian as did Hilla Rebay.

Whether Hilla Rebay had her one-man shows in the Rue de Seine (Rive Gauche), or at the Bernheim Jeune Gallery on Feaubough St. Honoré, in Paris, inevitably her finest works were stolen, the excellent choice indicating experts, obviously unable to buy. Knowing her work was loved to such an extent, she felt no regrets. André Salmon, in the Revue de France, called her the creator of a new school in Paris, as everyone tried to imitate her technique. However, no one succeeded in equalling her exquisite spacing and the fragile texture of her paperplastics, which name Marie Sterner had given them. Also her negro drawings made headlines in Europe. While a man of such eminence as Felix Féuèon, the fabulous connoisseur of art in Paris, discoverer and protector of Seurat, Dégas, Toulouse Lautrec, Modigliani, Bonnard, Renoir, Vuillard, and others, considered her the greatest living woman painter. He paid for each of her works with drawings or pastels by Seurat, even then of priceless value. Féuèon chose Hilla Rebay's paperplastics to hang in front of his bed, facing his seat at the dining table and above his desk, as did Brummer, another famous French art expert, who otherwise only collected sculpture.

Marie Sterner knew of her Paris reputation. She, who was responsible for the famous armory show in New York in 1913, which introduced modern painting to America, probably never realized that it was Hilla Rebay who in 1912, was equally responsible for the sensational Sonderbund-exhibition in Cologne; from which, as a remnant, the armory show was derived. For this show, Hilla Rebay was greatly responsible, as for the first exhibition of her old friend's, Wilhelm Lehmbruck's "Kneeling Woman", which stood in the center of the round entrance tent, and which statue, today so beloved, at that time earned only ridicule and abuse. It was Adenauer (then Mayor of Cologne) who had allowed the exhibitors to erect large tents on his city's fortress walls. Three of the tents were dedicated to all of Van Gogh's outstanding masterpieces, most of which arrived in rolls, unmounted, and still showed cruel brilliance of colour, which has been lost. Two other large tents were dedicated to Gauguin's lifework, others to Cezanne, Hodler, Munch and the cubists. These paintings shocked most everyone, but delighted real and international connoisseurs, who daily assembled to discuss art around a large table in a small red-striped tent in the rear of the exhibition tents. This is where Hilla Rebay met Féuèon, who never stopped being her admiring friend.

As early as 1912 Hilla Rebay was a pioneer, whose family and relatives had financed her Sonderbund show, expecting an assemblage of academic paintings. They did not speak to her for many weeks, as they were so shocked about the show, to which critics lent abuse. No one over sixty should call himself an art expert who did not then buy Van Goghs, while they cost five dollars as did Hilla Rebay. She spent her pocket money for this purpose until her father threatened to stop her allowance. Yet the quality of her choice has been proven, as these paintings became priceless.

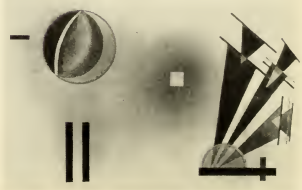
She dreamed of Non-objectivity in 1913, in her homeland Alsace Lorraine, when remaining in solitude, after renouncing painting as only copies of God's creations, she suddenly realized that there could exist creation in art and that there are pictorial elements with which to create. She realized that to movement a counter-movement can be created, that delicate and strong, lyrical and dramatic, light and heavy and the duality of complementary colours had infinite contrasting possibilities inherent to create; and that new problems could be solved when a painter at last was freed from using nature as an example; and therefore enabled to choose at last forms and their colours, depending on his own liking. She found much later that only such pictorial

KANDINSKY PAINTINGS

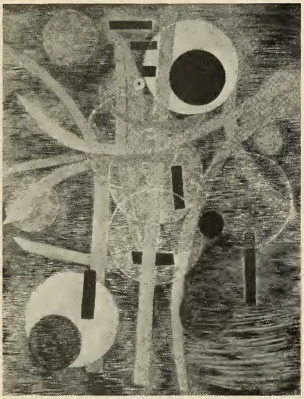














contrasts created a rhythmic inter-relationship of unending interest, which had to be ordered by countrapuntal law, and was difficult to define, but inspired endless new possibilities. This was indeed exciting. The courage to grasp for freedom and visions of refined clarity in a definite space control was not easy. As a mere baby, studying the folds of her carriage roof, she was interested in this and unhappy when not finding in their accidental change any solutions of perfection. She was bored by the sculptured golden angels above her bed, because they did not fly.

Forgetting her youthful admiration of old masters, she soon found that imitations of nature, in their static, deadly lack of life, offered no exquisite joy, which she found at last, after she discovered this totally different approach to the art of painting. In her artistic loneliness among lovers of tradition, she thought these studies would never interest any one else and she never dared to show them, fearing to be called insane. How surprised was she, therefore, when in 1914, her early cubistic work was invited to shows in Switzerland, where she was told about the "Sturm" in Berlin, and of Herwarth Walden, its director, to whom in 1915 Hans Arp had written about her Non-objective paintings.

In Berlin in 1915 she saw for the first time paintings by Bauer and Kandinsky, which she disliked as much as her own, because she searched for a clarity none of them had reached until 1917, when she found the courage to use and preserve an entirely white background, on which all romantic shadings were eliminated and which forced her to a clarity of precision, which she had used in her paperplastics for some time, but which had never been tried in oil painting and which proved most difficult to achieve. Four years later, in 1922, Kandinsky brought a few paintings from Russia of similar lightness, while Bauer had also started to create his "White Fugue".

Violently opposed by her family and the high social circles she was a part of, already known for outstanding academic achievements, and having passed the most difficult juries in Europe, she had the courage to renounce certain fame, to start an unproven path, by devoting herself to the far more difficult studies, expecting nothing but abuse. However, once in Switzerland, Berlin and other countries she was invited to join advanced art groups, always sponsored by important men, who were interested in her ideals, progress and work. Yet never did she fail to fulfill her childhood vow that, if ever she were allowed to meet a genius, she

would leave nothing undone to prevent his life and death in poverty. This she fulfilled in helping Bauer and later on, Kandinsky to security, neglecting even her own art for many years in this tiring task for others. Public demand for her paintings could no longer be ignored, but before attending to her own art she made the only large impressive public exhibitions Kandinsky and Bauer ever had.

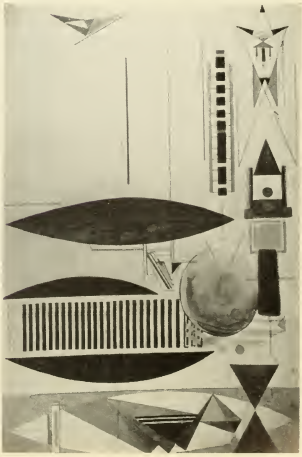
And so she has followed her ancestors on both father's and mother's side, who for centuries used their great wealth as patrons of art. Wherefore, her sense of devotion to culture and less fortunate artists came natural to her and she felt special devotion to the most unselfish master of all, Rudolf Bauer, because he helped the creative ideals and all Non-objective painters, especially Kandinsky, most of whose work would have been destroyed or lost otherwise. Kandinsky obviously realized Bauer's superiority in perfection's apparent simplicity. He was jealous and induced much harm to his "exceller", as Bauer was called in 1919, three years before Kandinsky returned from Russia in 1922, and never since ceased to insinuate and intrigue against a man who worked in utter solitude and broke his silence only to praise and help others, as he persistently refused to allow books to be written about him, saying that his paintings should speak and be seen, not written about. "Ruhig lassen" was his permanent answer to lies about him. Bauer implored Mr. Guggenheim to save the paintings of Kandinsky from Bolshevic and Nazi destruction. For years Solomon R. Guggenheim was unable to buy a single Bauer painting. They were kept together for a temple of spirituality in Europe, until Hitler's advent seemed to delay such possibility, and Solomon R. Guggenheim promised him to erect the temple over here for the American nation. The fortune of war at last made it possible to acquire paintings by his favorite artist, one of which had inspired him to collect and which were the only ones allowed to surround him in his private rooms.

Since 1927, Hilla Rebay helped S. R. Guggenheim collect. From 1939 until 1949 he showed the world of culture in his leading museum the collection he had made of Non-objective masters. This inspiring Museum of Non-Objective Painting was this famous art promoter's greatest joy, as he followed his conviction and made it possible for this new art expression, and especially that of Bauer, (which had touched his heart at first sight) to spread its wonderful message to every region of this earth, as a never-to-be-forgotten historical documentation, today admired and studied by every serious historian of art.

BAUER PAINTINGS

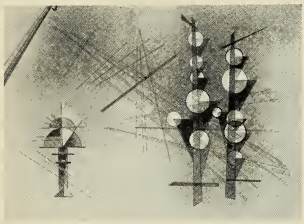






KANDINSKY PAINTINGS







A SHORT SURVEY FROM OBJECTIVITY TO NON-OBJECTIVITY IN PAINTING

by HILLA REBAY

It may be of interest to present here facts about the evolution of painting to Non-objectivity and the reason for its necessity and benefit to man. It seems astounding that since the cavemen's scribblings 60,000 years ago, so little advance has been made from the static sterility of making images, which ended in apparent perfection of boring academism of the 19th century. Different characteristics define the succession of essential phases which logically ended in the art of tomorrow, in line with the atomic age, to which civilization has advanced from oxcart to the jet, and painting from academism via impressionism, expressionism, cubism, abstraction and finally to Non-objective creation in art.

1. Academism: In the academic painting, objects are represented as realistically and true to nature's pattern as possible, its precision of imitation only topped by photography. Light, shadow and a pretended third dimension called perspective enchanted laymen eager for illusion. This easily acquired accomplishment, perspective, (though greatly admired by the inexperienced) can be taught in one lesson to anyone interested, while anyone intelligent and patient enough can be taught intellectually to paint a portrait, which some painters like Rembrandt did most artistically and yet to modern man, its pretense would be boring to live with. Fortunately, our light walls call for a more cheerful, uplifting enrichment, while televison next to large picture windows in modern homes do the rest to make objective paintings look insipid and disturbing, if not ridiculous.

2. Impressionism: The impressionistic painter discards heavy shadows, omits blacks and browns and reflects in his paintings merely impressions of an object. Colours are loosely applied, usually in complementary contrasts, so as to strengthen the effect. Some painters, trying to catch successive impressions of movement (let us say a running horse), used a continuity of two impressions, trying to convey action by several visual impressions combined in one aspect. This search for a continuity of movement was the first attempt to bring life into a painting.

3. Expressionism: The expressionist's feeling for nature tries to emphasize certain lines and forms which express to him essential characteristics he tries to perpetuate with exaggeration.

4. Cubism: The cubistic painting still reflects an objective start, uses light or dark tone values to pretend

a third dimension, though not a realistic perspective. More advanced than the expressionist, he creates an organization less devoted to known reality. He uses cubistic forms and avoids any attempt to bewitch the onlooker with nature's charm in his search for a pictorial effect and perfection of a balance between light and dark as far as the objective start allows. But it is the important cubist who at last did away with ornament, so disturbing to space control. Also to this cubistic phase belongs futurism, originally invented by Italian cubists, meaning a future in apparition's aspects. They searched for aliveness and tried to create another kind of continuity of movement from the impressionist by using a kaleidoscopic effect with an apparent succession of appearances. This futile effort naturally did not arrive at the only possibility to arrive at movement in a painting, which lies in Non-objective inter-relationship and rhythmic expression.

5. Abstraction: The abstract painter still does not dare to omit nature's inspiration and is still unable to become inspired by space itself. He abstracts the earthly object to its last component part. He discards perspective and shadow altogether; he uses dark and light as tonal elements influencing or deciding composition's balance. A false beginning prevents him from achieving a unit and organic movement.

All of these five phases derived their inspiration from the objective start, with which painters developed increasingly interesting form, colour and space problems, while attempting to find a way to express the rhythmic element.

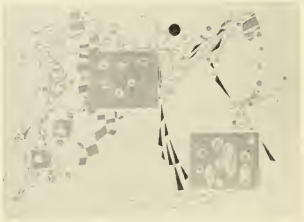
Non-objectivity: Non-objective painting is conceived out of the intuitive enjoyment of space itself. The artist's intent is to enhance the virgin purety of this given space with a beauty of rhythmic design, which balances lines, points, forms and plane into unforeseen combinations, which he enhances by colour and a rhythmically organized concentric unit of inter-relationship of harmonious contrapuntal order. Design is basic to the solid construction of a masterpiece, since colour is only an enchanting but secondary addition. Non-objective painting's solution depends on the harmony of counterpoint with which its essential themes are arranged so as to everlastingly intrigue and urge response.

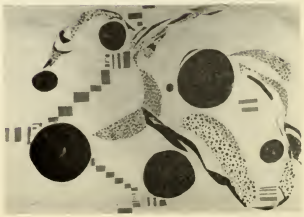
The five afore-mentioned successive rungs of the imaginary ladder to Non-objective achievement had the ultimate purpose of freeing the artist's creativeness from earthly bondage on his eternal voyage to spirituality. The Non-objective painter at last developed complete freedom from nature's influence. Art in painting has become creation because the spiritual force we call

REBAY PAINTINGS

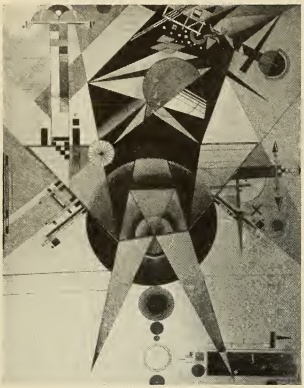


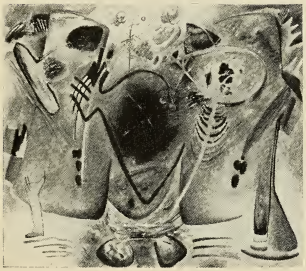






BAUER PAINTINGS







God is part of man's most advanced accomplishment. While the scientist studies invisible realities, the artist feels their guidance to achieve unforeseen inventions, which fit into the religious millenium to come. His skilled hands are made part of creation itself, which cannot tolerate any deadly imitation of nature's ever-changing aspect, because God in man is forever ordering truthfulness, whether dramatic, lyrical, tragic or full of humour — law and truth belong to art.

Genius asks for no one's permission, and the Non-objective painter was the first to demonstrate the existence of a visionary dimension in spiritual reality. As early as 1880, Seurat felt that space was more important than matter, and discovered a spiritually-perceived dimension, which thrives on beautification and separates man of our era's general advance from any primitive objectives of former centuries.

Lucrative, mountain-high trade with objective paintings buried much common sense with its tempting comfort of banal indulgence in static makebelieve of a steadily decreasing importance, until evolution in art delivered even average man from inartistic bondage to earth and liberated the heavenly freedom of creation itself. The pioneer non-objective painter introduced this progress, which he has enjoyed for the last fifty years as a prophet of hope.

And so, after intensely slow advance, the essential potentiality of man to create has come to pass. Now the visionary element in creative art expression can be leading those who are refined, humble and able to feel its insight.

Concerning the word "non-objective": Kandinsky and Bauer often said that their work was non-objective, not abstractions, since nothing absolute can be a detraction. Contrary to some people's contention that the meaning of the word "non-objective" contains a negation, this word seems intensely positive. Its negative aspect concerns the materialistic object, which is outside of the mind; while esoterically spoken, the "non" seems to express the non-tangible, non-visible omnipresence of the creative element, God, and a confirmation of the divine "non" in opposition to matter's illusion in the object. In fact, this word "non-objective" seems to give protection to everything it concerns. And while the "non" can penetrate the objects, due to its spirituality, no object can penetrate spirituality. There simply exists no candle which could carry influence into the light from which the art of Non-objective space beautification is derived.

NEW AGE by HILLA REBAY

Non-objectivity in painting is not a method of expression but a sign of human advance.

Like music, the Non-objective painting touches the heart of those able to love its beauty, which anyone can feel but which is beyond understanding. As to a flower, different people have different reactions to such creative paintings. Their influence is timeless and their appeal is not dependent on interpretation — unlike music no one can distort their rhythm, or change the finality which the master himself has given each detail. They grow on anyone who stays exposed to them. They penetrate, however, into the onlooker's soul only to the degree that he has progressed in evolution to spiritual perception.

How can make-believe of earthly appearances represent a truth, on which everything of value and the universal law itself, is based? No representative painting can bring ecstasy of joy like music. The creative Non-objective painting alone has such power. To those, who once have taken it to their hearts nothing else will do. It develops intuitive faculties, while spreading an ever-increasing enjoyment, to those who live with it. Its secret is, that it contains a rhythmic element which, once discovered, allows as many different approaches as it has themes in design, of contrasting lines, points and forms, which can be seen from many angles, even when not enriched by colour. The further the onlooker advances æsthetically, the more visionary he becomes to perceive the life it holds and its spiritual third dimension's infinity. Some gifted people are able to feel it at first sight, as did the great art promoter, Solomon R. Guggenheim, after accidentally seeing a water-colour by Bauer. Others, after living with it for different lengths of time, learn to feel its call to enjoy unending animating pleasure, such as even the finest objective paintings can never bestow on those in need of it. Painters were the first in the search for harnessing invisible realities, which make these paintings so important and influential in the atomic age, to which they belong, when everybody is learning that the most powerful realities are invisible and intangible. Educators, physicians, parents and people from every walk of life have enthusiastically testified as to the powerful influence, which creative painting's enjoyment brings. To convey appearances for entertainment, memory, history or make-believe's sake, can now be left to mechanization. Precious time can and should be used for

KANDINSKY PAINTINGS



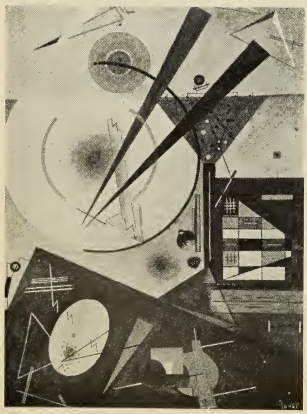












creation, not reproduction. It is evident that in creative painting, as in music, few composers exist. And anyone, of course, who can make a doodle or play a tune does not develop a sonata or become a source of art in Non-objective painting. Few can even start a composition, far less bring it to conclusion. The skill to paint and reproduce does not make an artist. An artist is the one who can respond to the dictation of spirituality.

The greater the work of art, the simpler seems to be its accomplishment. Nothing is as difficult to achieve as simplicity, nor harder to grasp in its full impact than its apparent ease. Because flowers, birds or butterflies are always perfect all around, no one can imagine where their creation began. Equally endless and perfect must be the work of art. The simpler its achievement seemingly has come about, the greater it is. So the wealth of austere ease with which Bach created his unending treasures of inventions seemed nothing special to his closest contemporaries. Even his musician son made fun of him. When Bach asked four dimes for each of his fabulous Brandenburg concerti, of which only six evaded destruction as grocery wrapping paper, the Prince of Brandenburg, who had ordered them, was one of the few who respected the apparent simplicity of Bach's greatness and fortunately paid him at least that much for every second measure, to his everlasting glory.

Man of today has advanced to an ability of enjoying sensitive œsthetic definitions of space. His vision and sense for rhythm reacts to an appeal, far above recognizing primitive objects, to visionary perception. The subconscious mind yearns for more. It is learning visionary perceptions. The culture of our age replaces the past materialistic aims, and so far appeals only to the finest souls. The others must develop, to perceive Non-objective beauty's elementary order in the organized sequence of interplaying themes and colours, with many possibilities. These endless variations allow the onlooker a daily change of approach to a Non-objective work of art. It also offers response to the change of human moods and is a wonderful comfort to the lonely or sad eager to forget earthly reminiscence. Also the stars, at night, make man feel his insignificance and give uplift to his vast capacity for hope, and gratitude for beauty.

Silent and timeless, the non-objective painting is forever full of secrets and keys to advance. Its rhythmic element, between line and form and space, is felt increasingly with man's growth, as these paintings en-

courage and enfold his soul. Only such influential paintings belong to our age, and exist as its most useful prophet and spiritual educator to new possibilities. Whether to guide the children or influence grown-up people hopelessly secluded in hospitals or in prisons, lonely soldiers on Pacific islands, men driving trucks in dark of night, lonely or exhausted waitresses returning to dingy rooms, whether poet, mathematician or bored housewife — to all and any of them, these paintings bring joy, solace and appealing uplift, with the result that the space of their surroundings is being enriched by such blessing, to their soul's increasing satisfaction, and their homes become a garden of joy, in which the colourful Non-objective reproductions play the role of lifegiving flowers.

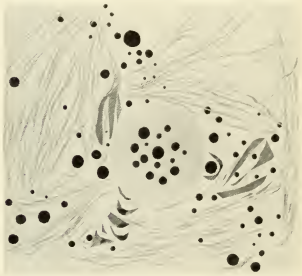
The Non-objective painter was the first to discover vision of an invisible reality. In the 80's of the 19th century, such possibility was recognized by Seurat and demonstrated early in 1906 by Lisitzky and Malevitch. However counterpoint and space perfection were not yet developed. This was Bauer's great achievement. To him the spiritual element was the most important. In his paintings, accident and uncontrolled charm is omitted and each part cruelly subjected to countrapuntal law, from which his work derived such inimitable perfection, and with which perfection he demonstrated the counterpoint of a spiritual law, for which Kandinsky hoped but never found. The simplicity of this counterpoint is amazing, once its rhythmic scale is found. It is probably essentially inherent in all creation's concentric endlessness.

The endless potentiality of man has come to pass. The visionary creative art expression is comforting and leading those able to feel its impact on their humble striving for realization of their creative vocation.

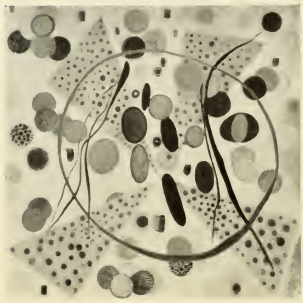
After ages of endless spiritual retardedness, man learned to tune his art to the infinite, as quiet Non-objective paintings' sublime messages unendingly stirs tunes in the heartstrings of great souls.

Whoever has lived with such paintings soon found out why Non-objective paintings are superior to the objective ones, which have not their cheerfulness, nor their potential unending appeal, nor their restful order, and most of all, not such uplifting influence, enduring, enchanting enlightenment, due to man's awareness of personal growth in a spiritual capacity. No longer has man to refrain from artistic advance, as he sees himself freed from the pretenses of earthliness which objective paintings offer, encouraging materialism as their great-

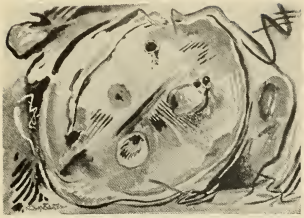


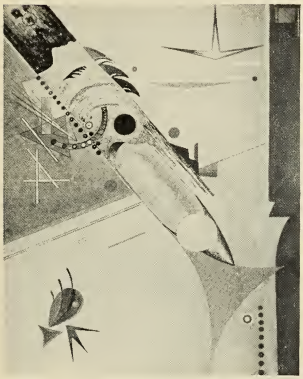


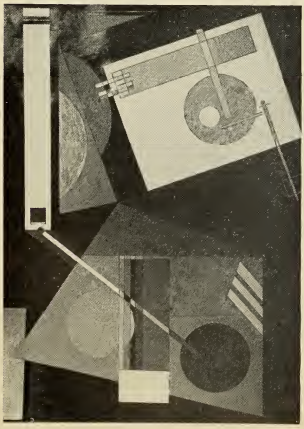




BAUER PAINTINGS







est danger as they prevent visionary growth. The highly-ordered Non-objective paintings appeal, to a spiritual urge for infinite devotion, to man's innermost refinement, and to his need of an ideal as warm, as free and as powerful as light!

No other kind of painting can bring enlightenment to man, not even in a less convenient, peaceful, delightful way, without any demand but for patience, until its revelation has happened. All such a painting needs is time and a respectful approach, natural to all refined people.

That man 50,000 years ago did not try to satisfy advanced cultural needs is evident, but even they decorated their cave dwellings, naturally with earthly motives, as later did the churches, using images (against biblical commandments), so as to appeal to primitive souls who could not yet read about the useful terrors of hell and hopes for heaven. Still later academicians developed paintings of deadly pretense and incredible boredom in their skill of imitating nature's appearances, until at last the impressionist started the upward revolt to Non-objective achievement.

And so from impressionists' impressions of nature to the expressionists' accentuation of its essentials, the cubists' start to eliminate ornament and abstract painters' free arrangements, until at last complete freedom was reached to enliven space. Non-objectivity!
A startling result came about, as the streamlining revolutionized the face of the earth, increasing the speed of planes, boats, cars and beautified civilization with non-objectivity. These surroundings can only be harmonized by people, from now on, trained non-objectively. There is never tribute enough paid to creative painters' wonderful influence, even on those, to whom advance is uncomfortable.

And so at last the Non-objective painter uses shapes of absolute perfection, such as the square and triangle which Plato predicted as the only possibility with which to create. The artist of the future is he who feels the infinite of the virgin space where spiritual perception begins, which power he feels in given space. Lovingly he shares this experience in letting its magic emanate majestically, to bring exquisite pleasure to those able to feel the spiritual dimension and to grow into its recognition by living with such art expression's cultural power, equalled by no other such experience. Timelessly appealing, Non-objective painting is always new, imitating nothing and pretending nothing, giving endlessly from its "non" of eternity.

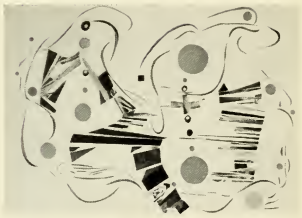
RUDOLF BAUER

LISTING OF EXHIBITED PAINTINGS

1.	2 WHITE RINGS	Watercolour	12½" x 8½"	1920
2.	RED AND GREEN	Watercolour	18½" x 11½"	1919
3.	INTERMEZZO	Watercolour	18½" x 11½"	1917
4.	POWER	Watercolour	15" x 19"	1930
5.	LEGGIERAMENTE	Watercolour	11½" x 18"	1920
6.	CON ANIMA	Watercolour	12" x 19"	1930
7.	DOLCE	Watercolour	12½" x 17"	1922
8.	TEMPO	Watercolour	20" x 25½"	1924
9.	ACCELERATO	Watercolour	20" x 25"	1932
10.	LENTO	Watercolour	13" x 17"	1936
11.	PICCICATO	Watercolour	13" x 17"	1935
12.	FORZATO	Gouache	24½" x 19"	1917
13.	COMPOSITION	Oils	39" x 44½"	1921
14.	SYMPHONIE 14	Oils	37½" x 25½"	1915

REBAY PAINTINGS





HILLA REBAY

LISTING OF EXHIBITED PAINTINGS

1.	TENDENCIES	Oil	38" x 38"	1945
2.	DELIGHT	Oil	48" x 38"	1950
3.	ACCORD	Oil	47" x 37"	1947
4.	YELLOW ACCENT	Oil	43" x 30"	1954
5.	RED EMBRACE	Oil	37" x 50"	1949
6.	LYRICAL DELICACY	Oil	35" x 35"	1945
7.	2 RED SQUARES	Paperplastic	18" x 25"	1950
8.	6 THEMES and 1 CLIMAX	Paperplastic	21½" x 28½"	1951
9.	SCHERZO	Paperplastic	19" x 17"	1950
10.	GRASIOSO	Paperplastic	21" x 14½"	1949
11.	CONTRAST	Watercolour	21" x 17½"	1951
12.	SOLIDITY	Watercolour	10" x 14"	1949

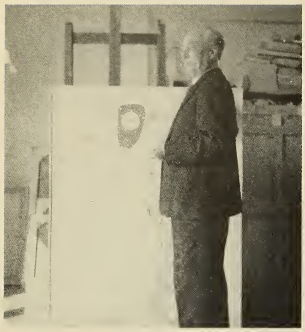




WASSILY KANDINSKY

LISTING OF EXHIBITED PAINTINGS

1. SOUND TOUCH	Watercolour	7½″	x 12″	1932
2. TENSION	Watercolour	9½″	x 20¼″	1929
3. BOILING WITHIN	Watercolour	12½″	x 19″	1925
4. OVERTURE	Watercolour	10¼″	x 14¼″	1922
5. DISTRIBUTION	Watercolour	15″	x 21″	1934
6. AT EASE	Watercolour	18″	x 13″	1922
7. TENDER	Watercolour	18″	x 12″	1940
8. IMPROVISATION	Watercolour	15″	x 22″	1912
9. WEIGHTED	Watercolour	20″	x 22″	1931
10. SINKING	Watercolour	21½″	x 19″	1928
11. COLOURED FORMS	Oil	14″	x 10″	1927
12. BLACK LINES	Oil	14″	x 24″	1929
13. OIL FUGUE	Oil	14″	x 16″	1943
14. COMPOSITION MAROON	Oil	22½″	x 16″	1943
15. SMALL ACCENTS	Oil	16″	x 13″	1940



Kandinsky at work in Paris, 1938



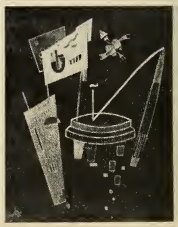
Watercolour, 1919, Kandinsky



W. Kandinsky, H. Rebay, S. R. Guggenheim in Dessau, 1930

H. Rebay, S. R. Guggenheim, R. Bauer in South Carolina, 1936





Kandinsky
Composition Maroon
Oil on wood, 1943



Frank Lloyd Wright, Hilla Rebay and Solomon R. Guggenheim with
the first of three models of the Solomon R. Guggenheim Museum

The Italian Futurist Marinetti visiting Bauer in the "Geistreich" 1936



NEARLY ALL PAINTINGS REPRESENTED AND EXHIBITED ARE
PART OF THE HILLA REBAY COLLECTION OF NON-OBJECTIVE PAINTINGS, GREENS FARMS, CONN.



VIEW OF THE FRANK LLOYD WRIGHT CAMPUS OF THE FLORIDA SOUTHERN COLLEGE